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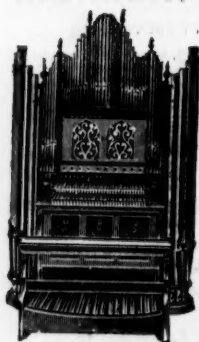
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**A Monthly Record and Review devoted to the Interests
of Worship Music in the Nonconformist Churches.**

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MINISTER who, from his remarks, we judge is now visiting various churches "with a view," writes in *The Examiner* a sensible article on choirs (extracts from which will be found in another column). With much that he says most church musicians will heartily agree, but some of his opinions are open to criticism. We commend his excellent ideas as to good congregational singing to every organist and chorister in the land. We need to feel what we are singing if it is to be really effective:

We differ from our ministerial friend, however, when he wants to put the choir out of sight—or nearly so. Possibly at some time he or his congregation have been disturbed by a frivolous choir, talking and otherwise misbehaving during service. But given a reverent choir, undoubtedly the best place for them to lead the congregational singing is where the people can see them. How much we should lose if we could not see the minister when preaching, or a famous singer when rendering a song. So a congregation loses a certain amount of enthusiasm and spirit if their musical leaders are heard and not seen.

The "mandates" as regards organists and choirs the minister tells us he would issue if he was appointed "dictator" are such as ought to be welcomed by every choir—except the prohibition of the raised platform. These "mandates" would certainly help to get good devotional singing, and would result in the choir doing things "decently and in order."

Will our ministerial friend permit us to offer one suggestion to the pulpit? We have frequently noticed that at the close of a hymn, the minister begins to read a lesson or pray or give out his text, as the case may be, before the congregation are seated or before the organ has ceased playing. Why this hurry? It would be more reverent if he waited for perfect silence, and the people would then not miss the first few words, as they frequently do under such circumstances as we have described.

Are voice production and voice training sufficiently taught in colleges for the preparation of preachers? Many speakers fail simply because of their voice. The first qualification necessary for a preacher as well as for a singer is a good voice and clear speech. We have heard a curate quite recently who has a slight impediment in his speech which prevents distinct utterance, and he further has some trouble that makes him constantly scrape his throat. It is painful to listen to such a man, and certainly he has mistaken his vocation. It would be as wise to appoint a person with one hand as organist as to make such a speaker into a parson. However excellent a sermon may be, a "good delivery" is necessary to make it effective.

The commencement of the Torrey-Alexander Mission was one of the chief events in the London religious world last month. Opinion differs very much as to the wisdom of the movement, many ministers holding strictly aloof from it. So far as we can gather, Mr. Alexander is regarded with more favour than his colleague. He manages his huge choir and

congregation very well, and undoubtedly he has considerable power in securing expressive singing. But some of the descriptions of his conducting are amusing. For instance, we read in one paper:

Mr. Alexander has a magnetic personality, and suggests the way in which he intends the hymn to be sung rather by action than words. He has a breezy manner and a very expressive pair of hands. He uses no bâton—in fact, he does not “conduct” in the ordinary sense of the word. The sound of a large number of voices seems to him like something tangible. He appears to collect it from the whole building and mould it with his hands into the required shape. He catches it, throws it like a cricket ball, stretches it like a piece of elastic, lifts it, and drops it. He cuts off a sustained note like a piece of cheese. In taking the men alone they had at one time to sing part of a descending scale while Mr. Alexander “walked downstairs,” figuratively, with his hands.

Another writer is more descriptive, and gives greater details of Mr. Alexander's methods. He says:—

A keen, alert, business-looking young man, the top of his head quite bald, the musical evangelist begins by giving his vast audience a lesson in singing. They are requested to sing “Abide with Me.”

“Very softly,” says Mr. Alexander, and after the first verse has been sung, “Now, do that well a second time!”

A few more hymns are sung, the conductor striving might and main to get the congregation into the true fervid spirit. Arms and body sway in the most alarming manner, as though he must inevitably step off his small pedestal. Now he is a living Discobulus, now a Ranjitsinhji, now a Sousa, and again an Ajax.

“Cut off the words sharp,” he cries. “Now, again, you can do better still.”

The congregation is listless. Here and there a couple of music comes, but most of them are listeners. They must clearly be broken in to the singing. It is the “spade work” of a revival. With tremendous energy Mr. Alexander goes about it.

“Ladies in the top gallery, stand up and sing that alone!”

“Now you men on the ground floor, let us hear how you can do it.”

“The alto alone this time, please!”

At last there is some little go in the performance. The conductor sings a melody alone:

Oh! it is wonderful

That He should care for me

Enough to die for me.

“Do you like that?” he asks.

“Yes!” comes the answering roar.

“Sing it, then!”

And they sing it over and over again, and at last wildly clap their hands at the success of their own performance.

“Sing it again,” is the order. “There is enough in that little chorus to save every one of you. Sing it from your hearts—especially that high note!”

Another critic thinks Mr. Alexander's sole aim is to work up the emotions, and his efforts are crowned with much success. He says:

Mr. Alexander was teaching the 12,000 people a new hymn which they had never heard before.

It was an extremely clever performance. In ten minutes they had learnt the tune, and what was still more wonderful he had got them to sing it pianissimo—their thousands of voices became a whisper.

Both the words of the hymn and the manner of singing it were a bid for emotion pure and simple.

From beginning to end Mr. Alexander's part is to work up the emotions; he knows all the tricks; he sang, and he made the meeting sing, of friends loved and lost, of sainted mothers waiting in Heaven, of childhood's religion.

He knows the power of concentrating the thoughts of a mass of men and women on one idea and holding them there.

He knows the curious occult effect of monotony of sound and of certain combinations of sound understood and practised by negroes, dervishes, priests of the Anglican, Roman, and Greek Churches, and the Salvation Army; he knows the effect of music set in a minor key to words of sensuous imagery.

Whatever critics may think of him, he has wonderful ability in managing a vast concourse of people.

The following paragraph appeared in a weekly paper last month:—

A well-known organ soloist once remarked to the writer, “I always arrive the day before I am announced to play. This is not only to try and secure a little practice on the actual organ on which I am going to play, but also to be in time to execute any necessary repairs.” It is nothing unusual for this fine musician to spend the whole of the night alone in some large church, the greater part of which time, however, is spent, not in practising on the keyboard, but actually inside the organ.

We never knew before that an organ player was supposed to be an organ builder also. Fancy an organist spending a whole night repairing the instrument! We should like to make the acquaintance of this player-builder.

Sunday, February 12th, saw the last service of the West London Wesleyan Mission in St. James's Hall. The following Sunday the congregation marched from St. James's Hall to Exeter Hall, the new home of the Mission. The excellent Saturday evening concerts, which have been such a prominent feature of the work of the Mission, will be held in Exeter Hall, and will, no doubt, be as successful as they have hitherto been.

Under the auspices of the Liberal Associations of Central and North Hackney, a choir has been formed, numbering some 200 voices, drawn from the Free Churches of these districts, the conductor being Mr. W. C. Webb, A.R.C.O. Their début will be made on the occasion of a Liberal demonstration at which Mr. Asquith will speak, to be held on Saturday, March 4th, at the Dalston Theatre. Amongst the items on the programme are an arrangement of the fine soldiers' chorus from Gounod's “Faust,” to the words of “A Song of the Empire,” published at the JOURNAL office, 29, Paternoster Row, and a Grand Choral Fantasia on British airs, specially written for the occasion by the conductor.

Passing Notes.

HE phenomenon was bound to arise. A bâtonless conductor looks like a contradiction in terms. The old-time conductor, to be sure, sat at the harpsichord, and "conducted" from the keyboard. But since Mendelssohn and Spohr started the practice of waving the stick here, nobody has dreamt of holding his forces together in the old way. Vasili Safonoff, the Moscow conductor, who, at the moment of writing, is announced to direct one of the extra concerts of the London Symphony Orchestra, discards the bâton entirely. He gives his reasons. It is all a question of will—will and magnetism, he says. "I discarded my stick only last autumn, and I find that without it I feel nearer to my orchestra, I can express myself better and with more individuality. It is myself and not my stick that tells what I wish. My hands and my body represent my will in a language that is mine—that I can communicate to the men, that they feel and know." I should like to see M. Safonoff conduct the Symphony Orchestra before saying anything definite about his innovation. That phrase, "my hands and my body," trips me up, for an arm may wave and mark the time as well as a stick. As for the magnetism—well, I don't know that magnetism can run to details of rhythm and so forth; and, after all, there are plenty of people upon whom the magnetism of a strong will has no effect.

If conductors would be less demonstrative, there would be nothing to say against the bâton. I was much taken with the comments of a prominent provincial musical critic who had recently to deal with the conducting of M. Edouard Colonne. Colonne is a Frenchman. Now the conventional Frenchman—the Frenchman of fiction and the stage—is a gesticulating person, if he is anything at all. But if you look for this exuberant type among French musical performers and conductors you will often be rather puzzled. Saint-Saëns, as the provincial critic reminds us, is externally, in his moments of interpretation, as sober and solemn as a Quaker. Pugno, who was in England recently, was dignity itself. And Colonne—well there is really nothing superfluous about Colonne's conducting. "His curious cross beat and left-hand action may seem out of the ordinary, but the touches are individual rather than national. In his vigour, too, there is nothing self-conscious, and none of his gestures can be said to be mere froth thrown up, as it were, from the stream of emotion." On the other hand, look at the pantomimic extravagances of Mr. Henry J. Wood. These, as I have observed them, quite out-French the French. They always distract me; and, indeed, in regard to the great majority of conductors I find myself heartily wishing that they were placed entirely out of sight of the audience, on the Wagnerian plan of Bayreuth.

In connection with my last month's article on "Scotland's Contribution to Church Song," a reader

of the JOURNAL writes: "Has Ravenscroft's 'Bangor' ever been used in Scotland, or are the various Scotch references always to the 'Bangor' ascribed to Tans'ur of pious memory?" The question is easily answered. Ravenscroft's "Bangor" and the Scotch "Bangor" are entirely different. The first is avowedly a Welsh tune (named, I have no doubt, after the little Carnarvon town near the entrance of the Menai Strait); the second, as my correspondent indicates, is derived from William Tans'ur's "Compleat Melody," of 1734. In that work it is headed: "Bangor Tune. Composed in Three Parts. W. T." It is doubtful whether the tune is an original composition by Tans'ur, or was merely harmonised by him. "Bangor" is still printed in Scottish tune-books, but I question if it is ever sung. In the course of thirty years' intimate association with Scottish church music, I have not once heard it. It must have been very popular at one time. There is an anecdote of an old lady who "sang 'Bangor' to everything," no matter what tune the choir had started. It is rather interesting, by the way, to note that Bangor, the name of the Welsh town, means "high choir." There are Bangors in Ireland and in the United States, but there is no Bangor in Scotland.

Our famous "Rule, Britannia" has recently attracted notice through the performance of the lately discovered Wagner overture on the air. It was Wagner, I think, who said that the whole character of the English people was summed up in the opening strains of the tune. The great composers have certainly not neglected to pay Dr. Arne the compliment of quoting and making use of his rousing melody. Beethoven wrote five variations for piano on it, besides using it for the opening of his *Battle Symphony*. Handel borrowed—avowedly borrowed—the opening notes for his "Occasional Oratorio" of 1746, when the tune was just six years old. Auber transferred it to one of his operas, "Jenny Bell," produced at Paris in 1855. And have we not also Sir A. C. Mackenzie's "Rule, Britannia" overture, produced at the Royal Academy of Music concert, to celebrate the seventieth anniversary of the foundation of that institution, in May, 1894? On the whole the air would seem to have had sufficient justice done to it by the composers.

The danger of repetitions being carried too far for musical effect has often been pointed out. Sir George Elvey's "Christ being raised from the dead" is a good instance of how the thing should *not* be done. But there are worse specimens than even that. Mr. Frederick James, a Yorkshire musician, says he once heard an anthem which proceeded as follows: "I shall see Him, but not now; I shall see Him, but not now; I shall see Him, I shall see Him, but not now. But not now. But not now, not now, not now. I shall see Him, see Him, see Him; I shall see Him, but not now; not now, not now, no—not now." That is the finest example of "vain repetition" I am acquainted with.

J. CUTHBERT HADDEN.

Music at Ealing Congregational Church.



VISIT to the church at Ealing was pleurably anticipated, as being the ministerial charge of Rev. W. Garrett Horder, the author and hymnologist, and the service was a sufficient reward for the journey thither. The church is of imposing appearance—a neat stone structure with adjacent manse. The comfort of the interior is at once appreciated, the only improvement needed being the proper disposition of the choir, who occupy two seats on either side of the pulpit, too far back to be of effective service, and too far forward to be in touch with the organist, who is effectually hidden behind the pulpit. The choir, numbering about twenty voices, entered together, and the service commenced with a very sympathetic rendering of Hollins' "Prelude in G." Mr. Lloyd Hartley is organist and choirmaster, and his appointment is more than justified in the choice and execution of this beautiful composition, so appropriate to its position in the service.

The opening "Scripture passages" were recited while the congregation were standing, and after the "Invocation," the people joined in the Lord's Prayer. Had there been any lack of sympathy with the service, the first hymn, "Day is Dying in the West," would surely have dispelled it. The hymn was taken to a tune by F. K. March, M.D., a fine piece of writing, appropriate to the words, and emphasising their beauty. The hymn book in use is of course, the Pastor's "Song Worship," the tunes being taken from a private selection pending the publication of the new musical edition, which will be in use in a few weeks' time. The Psalm ("O Lord, how excellent") was taken to Mornington's chant, and was well sung by choir and people, the pointing being remarkably smooth in execution. It may have been chosen in reference to the partial eclipse of the moon, which was in progress during the time of service, for one of the verses, "When I consider the heavens . . . the sun and moon which Thou hast ordained . . ." certainly had an added force under the circumstances. The

anthem was Himmel's "Incline Thine Ear," a simple composition, but one which lent itself to very expressive rendering, and which it duly received. The congregation did not join in to any great extent, and indeed the petition was well presented vicariously by the trained singers. The next hymn was Barnby's setting of "Jesus my Lord, my God, my all," in which the people took part with goodwill, furnishing a very fine piece of congregational singing with expression well marked throughout. Mr. Horder's sermon was good—so good in fact that its excellence was remarked upon as the congregation

were dispersing—an evidence of appreciation not always forthcoming. During the offertory, Mr. Lloyd Hartley played an "Andante," by Smart, and the closing hymn was Dr. Matheson's well known "O love that will not let me go," the hymn about which so much was said on its non-appearance in the new Wesleyan Hymnal, but which is in great vogue at Conventions and elsewhere. Doubtless it is true that Dr. A. L. Peace's very appropriate tune has helped to "make" the hymn, but hymn and tune together are finding a place in all new tune books, and rightly so. Here, the rendering was all that could be wished, the "lead" from the organ being in good taste



MR. LLOYD HARTLEY.

throughout. As a connection between the service and the sacramental observance which followed, Mr. Hartley played Guilman's "Communion" as a closing voluntary.

After service was concluded the organ stool was a point of attraction, and its occupant was complimented upon the service and its happy conditions. Mr. Hartley is not a veteran, as his portrait shows, he having been born in 1882. Lack of years have, however, been partially overcome by long and arduous study, both at pianoforte and organ. His father, Mr. William Hartley, was organist and choirmaster of the Baptist Church at Earby, Yorks, where he did excellent work. Mr. Lloyd Hartley's own work was accomplished in the neighbouring town of Barnoldswick, where he was organist at Bethesda Baptist Church up to his appointment to Ealing in August last. At Barnoldswick

Mr. Hartley gave performances of "The Messiah" and other works with every sign of appreciation. On Choir Sunday a prominent London player was usually engaged, Mr. Eugene Meier being selected on the last occasion, when Beethoven's Violin Concerto was performed with evidences of enjoyment. At night the first and second movements of Mendelssohn's Concerto (op. 64) were rendered. In addition to regular church work, Mr. Hartley has earned an enviable reputation at his pianoforte recitals, as well as the organ recitals, which, while being more in request, were perhaps regarded by the player as of lesser importance. The experience will be useful in the London appointment, and a happy memory of good things done will be a help in an atmosphere not so favourable perhaps, to

similar performances. Mr. Hartley has been invited by the Nonconformist Choir Union to give an Organ Recital on the occasion of the forthcoming festival at the Crystal Palace in May next, when opportunity will be given to hear his skilful interpretation of any items he selects for his programme. Mr. Hartley, some years ago, when quite a youth, ventured into the realm of composition issuing a volume of sixty hymn tunes, some of which will find a place in Mr. Horder's new book, and many of which are spoken of very highly by competent critics. A setting of the Lord's prayer also from his pen might well find a place in the church service at his own and many other churches. His advent is a definite gain to the ranks of London organists, and more will be heard of him in the future, if the promise of youth is fulfilled in later years.

A Minister on Choirs.



MINISTER without a charge has been giving his views on choirs in *The Examiner* thus:

WHY?

I have a most grateful memory of the generous and loyal services of my own choir who gave me much joy, but, candour compels me to confess, at times caused me that dumb and angry pain which leadeth to sinful thoughts. Why would those two sopranos, amiable and excellent ladies, but, alas! belonging to rival families, try to out-sing each other in attempting to take and keep the lead? And why would that young man with the heavy bass voice—one of the best fellows I ever knew—sometimes keep resolutely silent for three lines of a verse, and then almost shake the chapel walls in the last line? And why, again, would the clever, sensitive and dyspeptic organist, when the wind was in the east, or some member of the choir offended him, play a false note or two, or spoil a beautiful hymn by utter lack of expression, when everyone knew he could play like an angel? I once, in confidence, asked these, or similar, questions of a sedate member of the choir—it was after an unusually trying Sunday morning—and he gave me the gruff and unexpected answer, "Sheer cussedness!"

After that there was no more to be said.

GOOD CONGREGATIONAL SINGING.

We all love good congregational singing, but we want neither shouting nor even loudness. Good congregational singing means singing devotionally—with care, expression, and feeling. And if these qualities distinguish the choir, it is wonderful how quickly the congregation follows the lead. Similarly, good playing on the organ does not mean mere correct manipulation, much less getting a full volume of sound. If organists only knew how effective soft, gentle, tender playing is in most

church music—and especially when the organist has entered into the spirit and *emotion* of the hymn—we should gain in sweetness and devoutness what we lost in noise. When the organist *feels* what he plays, when the choir *feel* what they sing, when they try to enter into the hymn-writer's devoutness of spirit and thought—then the singing, from a worshipful point of view, is sure to be good. I have been about the country preaching a good deal of late, and my experience of choirs has been diversified. I have seen the ill-trained choir, the late-coming choir, the turn-over-the-hymn-book-during-prayer choir, the whispering choir. And I have heard organists who thought it their duty to *lead* the singing and not accompany it—and sometimes almost to overpower it. On the other hand I have, in many places, been charmed, helped, and inspired both in the devotions and the sermon, by the correct and reverent singing of the choir, and by their devout and unostentatious Christian behaviour. If choirs, especially those who sit near the minister, only knew how much the making or the marring of the preacher's prayers and sermon depends on them, I am sure they would want to help him all they possibly could by a reverent and devout behaviour.

HIDDEN CHOIRS.

Why do some churches use the raised platform—if I may call it such—within what used to be called "the communion rails" for the choir? It always seems to me to be very bad taste. The choir is altogether too prominent there—for a religious service. A choir, as an organ, should be heard and not seen. I do not mean that either should be *quite* out of sight, but certainly they should not be prominent. I should hide the organ as much as possible. And if it cannot be hid, I should request the organist to draw his curtains that the congregation might be saved from the continuous view of his back in all its gyrations.

MANDATES TO CHOIRS.

Let me, for a moment, assume that, by the universal consent of the churches, I have been appointed dictator as regards organists and choirs in the Congregational churches of this Christian realm. It is a large and impossible supposition, of course; but it may serve the purpose of the moment. Having that autocratic position, I should issue certain mandates. And the first of all would be one forbidding the use of the platform within the communion rails by the choir, as far too prominent a position. I should then insist upon the ministers giving to the choir all hymns a month in advance. The choir must be requested seriously and privately to read the hymns for the ensuing Sunday before coming to the weekly (compulsory) practice. At the choir practice I would have the minister attend, and begin the meeting with prayer. Before each hymn is sung I would have him read it to the choir, and draw attention to the sentiment

and intention of the hymn, adding any biographical word concerning its composition and author, as may seem fit. And I would have him keep well before the choir the high vocation of their office in the sanctuary, and how much depends on its reverent fulfilment. I would also insist upon the fact that there must be no whispering or talking when once the choir had taken their seats in the church, and no consulting of hymn-books or tune-books during the lessons or prayers; and that gentlemen were not to stand with hands in their trousers' pockets. Finally, I would have the choir assemble at least five minutes before the beginning of each Sunday service in one of the vestries, and there meet the minister for a brief collect or prayer. This is done at some churches now. Then the choir must march reverently and in a body to their places in the church, and the minister to his place. And if any singer is late and cannot so meet his brethren and the minister, let him for that service quietly take his place in the congregation.

Sir Frederick Bridge on the Methodist Hymn-Book.



SIR FREDERICK BRIDGE recently gave at Watford an interesting lecture on the new Methodist hymn-book, of which he was the musical editor. He said the new book covered, as it ought to cover, almost the whole ground of English Psalmody, and he looked upon it as a book not made for any sect or any particular church. He was invited to edit the tunes, not because he was a Wesleyan—he was not—but because he was a musician who had sympathy with congregational singing. If the book answered the expectations of the great Wesleyan body no one would rejoice more than all true English Churchmen. Having given some interesting details of the ancient sources of several of the tunes, Sir Frederick remarked upon the great bond of union which existed in Church music. When the Wesleyans had their great Church House built, it would be very probable that in the afternoon the same music would be heard there as in Westminster Abbey and the Roman Catholic Cathedral near by. It was a fine thing to think that music softened down asperities. Old Bishop Jewell knew something of the value of congregational music, for he wrote that its growth "sadly annoys certain priests and the devil, for they perceive . . . that their kingdom is weakened and shaken at almost every note." The work of Calvin, Luther, Ravenscroft, and Charles Wesley in connection with Church music was touched upon by the lecturer, who described how he had found in old Psalters some of the finest flights of hymnal music. He had had nothing to do with the hymns themselves. When these had been selected, the Wesleyans nominated a tune-book committee, with whom he worked. The selection of the tunes was done with a straightforward and open mind. No one had any axe to grind; if they had they did not grind it at his grindstone. The

committee put down a list of the tunes they thought should stand. He gladly passed most of them, but he could not swallow some. One in particular he would not have at any price. It was a very bad arrangement of a tune adapted from Handel, and he told the committee, "If you sing this in your new hall, it will make old Handel turn in his grave." It was urged that this and other tunes which he condemned were very dear to some of the old Wesleyans. He appreciated that fact, and they got out of the difficulty by placing the tunes in an appendix which he had not edited. They had to remember that Church music must march with the time, be first-rate, and calculated to live. They could not adhere to tunes which would make their children ashamed of the music in the book. He had invited all the leading musicians he came across to give contributions to the book, and they would find tunes in the book from such men as Sir Hubert Parry, Sir George Martin, Sir Villiers Stanford, and Sir W. Parratt. The lecturer concluded his remarks by a quotation from the *Times*, to the effect that the Salvation Army came in singing, had gone on singing, and music had been its very life. The Salvationists had made good use of music, so had Luther, and so had Wesley, and he prayed that they might make good use of the book which in all humility was placed before them by the committee and himself.

CROGER TESTIMONIAL FUND.

We are requested to publish the following:—"We hereby certify that we have compared the accounts of the above Fund, presented by the Hon. Sec. (Mr. C. E. Smith), with the vouchers, etc., and find the same to be correct.—Wm. Dean, Fred W. Ainger, auditors appointed by the special committee."

LEAD, KINDLY LIGHT.

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O.N. 1st Sol Fa 1st

Moderato con moto. *f*

SOPRANO. *p* *f* *p*

ALTO. *p* *f* *p*

TENOR. *p* *f* *p*

BASS. *p* *f* *p*

ORGAN. *Moderato con moto.* *J = 84.* *p* *f* *p*

on The night is dark, and I am far from home, Lead

on The night is dark, and I am far from home, Lead

The night is dark.....

* To be sung principally without accompt except in forte passages.

Thou me on. Keep Thou my feet; I do not ask to see the distant

Thou me on. Keep Thou my feet; I do not ask to see the distant

dim.

scene; One step enough for me. I was not ev-er thus, nor
 scene; One step enough for me. I was not ev-er thus, nor

p *mf* *dim.*

The image shows a musical score for the song "The Rose Tree." It consists of five staves. The first two staves are for the vocal part, and the last three are for the piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The lyrics are: "pray'd that Thou shouldst lead me on; I loved to choose and see my path, but now,..." The score includes dynamic markings such as *p* (piano), *cres.* (crescendo), and *f* (forte). The piano part features a prominent bass line and chordal accompaniment.

pray'd that Thou shouldst lead me on; I loved to choose and see my path, but now,...

pray'd that Thou shouldst lead me on; I loved to choose and see my path, but now,...

lead Thou me on. I loved the gar-ish day, and spite, and spite of

lead Thou me on. I loved the gar-ish day, and spite, and spite of

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "lead Thou me on. I loved the gar-ish day, and spite, and spite of". The music is in a minor key with a 3/4 time signature. Dynamics include *f* (forte) and *p* (piano).

fears,. Pride ruled my will; re - member not past years. So long Thy pow'r hath

fears, Pride ruled my will; re - member not past years. So long Thy pow'r hath

The second system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "fears,. Pride ruled my will; re - member not past years. So long Thy pow'r hath". The music continues in the same key and time signature. Dynamics include *f* (forte), *p* (piano), and *cres.* (crescendo).

blessed me. Sure it still will lead me on, O'er moor and fen, o'er crag and

blessed me. Sure it still will lead me on, O'er moor and fen, o'er crag and

The third system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "blessed me. Sure it still will lead me on, O'er moor and fen, o'er crag and". The music continues in the same key and time signature. Dynamics include *mf* (mezzo-forte).

tor-rent, o'er crag and tor-rent till the night is gone, the night.... is
tor-rent, o'er crag and tor-rent till the night is gone, the night is
gone, And with the morn those an-gel faces smile which I have loved long
gone, And with the morn those an-gel faces smile which I have loved long
since and lost a-while, A-men, A-men, A-men.
Amen, Amen, A-men.
since and lost a-while, Amen, Amen, A-men.

dim. p
dim. p
dim. p
pp p cres.
pp p cres.
pp p cres.
p sempre. p

Recital Programmes.

TORQUAY.—In Union Street Wesleyan Church, by
Mr. E. W. Goss :—

"Marche Triomphale"	<i>Grisson</i>
"Cavatina"	<i>Raff</i>
"Sonata No. 3"	<i>Mendelssohn</i>
"Andante in G"	<i>Henry Smart</i>
"Bell Rondo"	<i>Morandi</i>
"Cantilène and Grand Chœur"	<i>Salomé</i>

ROTHERHAM.—In Wellgate Primitive Methodist Church, by Mr. H. Crackel, F.R.C.O. :—

"Second Sonata"	<i>Guilmant</i>
"Pastorale in E"	<i>Lemare</i>
"Prelude in C Sharp minor"	<i>Rachmaninoff</i>
"Allegretto"	<i>Wolstenholme</i>
"Verset de Procession"	<i>Dubois</i>
"March in E flat"	<i>Wely</i>

BIRMINGHAM.—In Spring Hill Baptist Church, by
Mr. William Snow :—

"Concert Overture in C"	<i>Hollins</i>
"Andante in A"	<i>Weber</i>
"Marche Triomphale"	<i>Grisson</i>
Fantasia on the "Vesper Hymn"	<i>Turpin</i>
Grand Military March	<i>Gounod</i>

WALSALL.—In Bloxwich Wesleyan Church, by Mr.
Amos Keay :—

"Sonata (No. 1 in F)"—(a) "Allegro Moderato," (b) "Adagio," (c) "An- dante Recitative," leading into (d) "Allegro Assai Vivace"	<i>Mendelssohn</i>
"Adagio from 6th Symphony"	<i>Mozart</i>
"Andante"	<i>Batiste</i>
"Toccata in G"	<i>Dubois</i>
"Cantilène in A Flat"	<i>Wolstenholme</i>
"Toccata and Fugue, D minor"	<i>Bach</i>
Fantasia on "St. James"	<i>Stephens</i>

LONDON.—In Regent's Park Baptist Church, by
Mr. C. E. Smith :—

"Occasional Overture"	<i>Handel</i>
"Ases Tod"	<i>Greig</i>
"Allegretto"	<i>Wolstenholme</i>
Improvisation	
"Third Movement from Suite"	<i>Ries</i>
"Melodie in E"	<i>Rachmaninoff</i>
"March in C"	<i>Spohr</i>

BATTERSEA.—By Mr. J. P. Attwater, F.R.C.O.,
L.R.A.M. :—

Chorus, "Hallelujah"	<i>Beethoven</i>
"Andante cum Variazioni" (Grand Septet, op. 20)	
"Symphony in C (No. 1, op. 21)"— Andantino—Finale	
"Organ Sonata (No. 1)"	<i>Mendelssohn</i>
First Movement, "Hymn of Praise," "Symphony," op. 52	

WORCESTER.—In Sansome Walk Baptist Church,
by Mr. Egbert N. Deacon :—

"Introduction and Toccata in D"	<i>Dr. Spark</i>
"Hymne Céleste"	<i>Grey</i>
"Romance Sans Paroles"	<i>Lemmens</i>
"Postlude in C"	
"Anglican March"	<i>Dr. Vincent</i>

ROCHDALE.—In Trinity Presbyterian Church, by
Mr. David Clegg :—

Symphonic Poem, "World versus Church"	<i>David Clegg</i>
Three Short Pieces :	
"Pastorale"	<i>Corelli</i>
"Variations on well-known Melo- dies,"	
"Melody (Transcription) and Grand March"	<i>Widor</i>
Fantasia (three movements)	<i>Hummel</i>
Fugue on Chorale "Eine Feste Burg"	<i>Bach</i>
"Etude Dramatique pour Orgue"	<i>Claussmann</i>
Selection from the Works of "Rossini," "A Swiss Village Scene"	<i>Leybach</i>
"Tongemalde fur Orgel"	<i>Franz Carl</i>

LONDON.—In Maze Pond Baptist Church, by Mr.
E. W. Partridge :—

"Offertoire and Fugue in B flat"	<i>G. F. Vincent</i>
"Larghetto in F Sharp minor"	<i>Geo. Calkin</i>
"Chœur d'Anges"	<i>S. Clark</i>
"Two Short Movements" (from Piano- forte Works)	<i>Greig</i>
"Short Prelude and Fugue in D Minor"	<i>Bach</i>
"Festival Postlude"	<i>Dr. W. Volckmar</i>
Introduction and Variations on Hymn Tune "Bemerton"	<i>E. H. Smith</i>
"Rondino in D"	<i>W. Wolstenholme</i>
"March in D"	<i>W. H. Maxfield</i>

YORK.—In Moor Gate Primitive Methodist Church,
by Mr. William Lawton :—

"Toccata in F major"	<i>Bach</i>
Largo from "New World"	<i>Dvorak</i>
"Harmonious Blacksmith"	<i>Chipp</i>
"Prayer and Cradle Song"	<i>Guilmant</i>
"Organ Sonata (No. 1)"	<i>Mendelssohn</i>
"Marche Religieuse"	<i>Chauvet</i>
"Alla Marcia"	<i>Petrati</i>
"Jerusalem the Golden"	<i>Dernaley</i>
Overture, "William Tell"	<i>Rossini</i>
"Marche Triomphale"	<i>Vincent</i>

NORTH MOOR.—In Wesleyan Chapel by Mr.
William Lawton :—

"Symphony in F Minor"	<i>Widor</i>
"Andante in F Sharp Minor"	<i>Wesley</i>
"Andante in E Flat"	
Concerto, "Cuckoo and Nightingale"	<i>Handel</i>
"Rosamond"	<i>Schubert</i>
"Larghetto"	<i>Beethoven</i>
"Bridal Chorus"	<i>Guilmant</i>
"Choral Song and Fugue"	<i>Wesley</i>
"Jerusalem the Golden"	<i>Dernaley</i>

OLDHAM.—In Moravian Church, Westwood, by Dr.
W. H. Gater :—

Overture, "Samson"	<i>Handel</i>
"Prière"	<i>Lemaigre</i>
"Romance"	<i>Lemare</i>
"Prelude and Fugue in A Minor"	<i>J. S. Bach</i>
"Intermezzo"	<i>Hollins</i>
"Spring Song"	
"Theme, with Variations"	<i>W. Faulkes</i>
"Fantasia in D"	<i>Sir R. P. Stewart</i>
"Andante in E"	<i>Mendelssohn</i>
"Toccata in A"	<i>A. Heise</i>

GRAYS.—In the Wesleyan Church, by Mr. Lloyd Hartley:—

Overture, "Poet and Peasant" ..	<i>F. von Suppe</i>
"Salut d'Amour"	<i>Elgar</i>
"Gavotte"	<i>Ambroise Thomas</i>
"Andante in G"	<i>Batiste</i>
"Grand Chorus in D"	<i>Guilmant</i>
Fugue, "St. Anne"	<i>Bach</i>
Variations on the "Sicilian Mariner's Hymn"	<i>Lux</i>

BRUTON.—In Congregational Church, by Mr. Arthur Clements:—

"Organ Concerto, No. 2 in B Flat" ..	<i>Handel</i>
"Morgenstimmung"	<i>Grieg</i>
"Ases Tod"	<i>Grieg</i>
"Andantino in D Flat"	<i>Lemare</i>
"Toccata in G"	<i>Dubois</i>
"O Sanctissima"	<i>Lux</i>
(Fantasia on "Sicilian Mariner's Hymn.")	
"Allegretto in E Flat"	<i>Wolstenholme</i>
"Cantilena"	<i>Peace</i>
"Intermezzo in D Flat"	<i>Hollins</i>
"Scherzo" (5th Sonata)	<i>Guilmant</i>

GRIMSBY.—In George Street Chapel, by Mr. H. A. Fricker, Mus. Bac., F.R.C.O.:—

"Suite Gothique"	<i>Boelmann</i>
(1) Introduction Chorale. (2) Menuet Gothique.	
(3) Priere à Notre Dame. (4) Toccata.	
"Contemplation"	<i>H. A. Wheelton</i>
"Fugue in G Minor"	<i>J. S. Bach</i>
"Fugue à la Gigue"	
Vorspiel to "Lohengrin"	<i>Wagner</i>
Introduction to Act III. "Lohengrin"	
"Chant sans Paroles"	<i>H. A. Fricker</i>
"Grand Chœur"	
"Fantaisie Pastorale"	<i>Wely</i>
"Pedal Etude"	<i>W. Faulkes</i>
Finale to Symphony "From the New World"	<i>Dvorak</i>

SELBY.—In Wesleyan Church, by Mr. J. A. Meale, F.R.C.O.:—

"Agitato from Sonata 9"	<i>Rheinberger</i>
"Offertoire on two Noels"	<i>Guilmant</i>
"Postlude in G minor"	<i>Wely</i>
"Lied"	<i>Wolstenholme</i>
Variations on an American Air	<i>Flagler</i>
Legend ("St. Francis teaching the Birds")	<i>Liszt</i>
Orchestral Overture ("Ruy Blas") ..	<i>Mendelssohn</i>
Fantasia for Organ and Trumpet on the "National Anthem" and "Rule Britannia" (by Dr. Pearce), concluding with variations on the latter theme (by Hartmann).	

WORKINGTON.—In Wesleyan Church, by Mr. J. A. Meale, F.R.C.O.:—

"Allegro Pomposo from Sonata" ..	<i>J. E. West</i>
"Nocturne"	<i>Chopin</i>
Grand Chorus	<i>Salomé</i>
Two Tone Pictures: "Rustic Serenade" and "Military Scene"	<i>J. A. Meale</i>
"Toccata and Fugue in D Minor" ..	<i>Bach</i>
"Andantino"	<i>E. H. Lemare</i>
"Gavotte Moderne"	<i>E. H. Lemare</i>
"Jerusalem the Golden" (varied) ..	<i>Spark</i>
"Storm Idylle"	<i>Weigand</i>
"Ungarischer Tanz"	<i>Brahms</i>
Grand March, "Del Rey di Espana" ..	<i>Weigand</i>

Nonconformist Church Organs.

BLOXWICH WESLEYAN CHURCH, WALSALL.

Built by Messrs. Nicholson and Lord, Walsall.

THREE MANUALS AND PEDAL ORGAN.

Great Organ. Compass, CC to G (56 Notes).

Large Open Diapason ..	Metal	8 ft.	56 pipes.
Small "	Metal	8 "	56 "
Clarebells and Stop Diapason	Wood	8 "	56 "
Harmonic Flute	Metal	4 "	56 "
Principal	Metal	4 "	56 "
Fifteenth	Metal	2 "	56 "
Trumpet	Metal	8 "	56 "

Swell Organ. Compass, CC to G (56 Notes).

Double Diapason	Wood	16 ft.	56 pipes.
Horn Diapason	Metal	8 "	56 "
Lieblisch Gedact	Wood	8 "	56 "
Viol d'Amour	Metal to Gamut G	8 "	56 "

(light wood bass).

Voix Celeste	Metal (tenor C)	8 "	44 "
Principal	Metal	4 "	56 "
Mixture	Metal	3 ranks	168 "
Oboe	Metal	8 "	56 "
Cornopean	Metal	8 "	56 "
Tremulant.			

Choir Organ. Compass, CC to G (56 Notes).

Dulciana	Metal	8 ft.	56 pipes.
Gamba	Metal	8 "	56 "
Lieblisch Gedact	Wood	8 "	56 "
Wald Flute	Wood	4 "	56 "
Piccolo	Metal	2 "	56 "
Clarinet	Metal	8 "	44 "

Pedal Organ. Compass, CCC to F (30 Notes):

Open Diapason	Wood	16 ft.	30 pipes.
Bourdon	Wood	16 "	30 "
Violone	Metal	12 "	
(lower 18 notes by transmission).			
Flute	Metal	ditto	12 pipes.

Couplers.

Swell to Great.	Swell to Pedals.
Swell to Choir.	Choir to Pedals.
Swell Sub-Octave.	Great to Pedals.
Swell Super-Octave.	

Accessories.

- 3 Composition Pedals to Great Organ.
- 3 Composition Pedals to Swell Organ.
- 1 Double-acting Pedal to throw "Great to Pedals," on and off.

The latest and most approved system of Tracker Action to the Manuals, and Tubular Pneumatic Action to Pedal Organ.

Blowing by means of a Wheel.

Stop jambs are placed at an angle of 45 degrees.

Console fittings are in best polished mahogany.

The Organ is enclosed in a handsome pitch pine case specially designed by Messrs. Nicholson and Lord.

THE story is related that at a certain place of worship a visiting parson recently very much exceeded the usual length of sermon, after which the organist played as a voluntary Mendelssohn's "It is enough"!

How to Succeed in Music Study.



O to work at once. To become even a moderately good piano player requires more time and application than most young people think. Present work is important work.

Follow implicitly the directions of your teacher. He knows there can be no success, in any large sense, without many heroic efforts on the part of the student to overcome difficulties which are not always pleasant. He will not assign works of unnecessary difficulty, but will more probably give first, and always, those which are of greatest importance at the time.

Just at this point pupils often stand greatly in the way of their own progress. They condemn some little thing the teacher does, saying if he would only do so and so, taking matters into their own hands. This begins in a small way, grows on them unperceived, until it would appear as if the relationship between teacher and pupil had been reversed—the pupil always knowing what the teacher ought to do, but never following his directions. When the step indicated by the teacher has been well taken, he can point out the next. If you desire success, strive constantly to measure up to his requirements.

Get an idea of the piece. It means something. The composer meant to say something; does he say this something to you? Taking the right-hand part or melody, play over a small portion which seems to you to form a sort of design—a little fragment. Play over his little idea several times, to impress it on your mind. Then take up the next in the same manner, after which play the two as they stand several times. Then add the next, and so on, returning to the beginning each time. Investigate each little phrase carefully, endeavouring to put the accent in the proper place. In this manner you will learn how the composer has put the piece together.

Now, having in mind some idea of the effect the composer desires, it is time to train the hands to produce that effect. Real piano practice now begins. Take again a small portion, play it very slowly but firmly and vigorously, with good measure-accent, but very little attempt at shading

or expression. Aim for a steady movement; compel yourself to go slowly. You will feel the music and know that it should go faster, but resist the inclination for the present. Put the idea of music away from you for a while and strive only to conquer the technical difficulties of the piece. This is the way to get control. Do enough of this sort of practice, and speed and fluency will almost come of themselves, and repose in playing along with them. Difficult parts (sometimes the whole piece) should also be practised with each hand alone.

All theoretical studies, such as harmony, form, etc., are needful, for they help to a better understanding of music, and one can surely do that better which is done intelligently. But these studies do not take the place of practice. Those who would play must practice—practice systematically and practice a great deal. And this practice will again react on the theoretical studies, for one who can play has music as a language, and is prepared to investigate practically all theoretical points in standard pieces which may come up for study. It is but the old rule that theory and practice must go hand in hand—the one is the complement of the other. There is no branch of musical study which one can afford to neglect, because each helps the other.

If you enter upon music study, set your heart upon victory. Your teachers and your books are helpers. The chief actors in the struggle are yourself and the subject in hand. Upon one thing all teachers of all branches are agreed: that the student who will press on steadfastly and not yield to the apparent hopelessness of the task, will one day conquer. All at once it will seem to be his own and entirely within his power. But one must think—must strive more and more for the spirit of the student. It is possible to answer very glibly one of the questions in one of the little "Primers of Music," and yet "miss it," as students say, for that answer may contain a vital truth, may formulate an important foundation principle of which the student has not the faintest conception.

Everything is simple when we understand it; everything is easy when we have learned to do it.

Let us determine to succeed.

Echoes from the Churches.

A copy of "The Choirmaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. Charles Webb.

METROPOLITAN.

CAMBERWELL.—On Thursday evening, January 26th, the Third Festival Service of the Surrey Congregational Choral Union was held at Camberwell Green Congregational Church, S.E. The chorus consisted of nine choirs from Kingston, Egham, Croydon, Battersea, Camberwell, etc., under the conductorship of Mr. Leonard Snow, organist of West Croydon Congregational Church. Mr. Frank

Grant, F.R.C.O., organist of the church, presided at the organ, and gave a short recital before the service. The music included the anthem, "Praise the Lord, O Jerusalem," by E. V. Hall; Magnificat, by Baptiste Calkin; "O Lord, Thou hast overthrown," "Thanks be to God," and "Be not afraid," from Mendelssohn's "Elijah," an elaborate "anthem chant," and three hymns. The service was conducted by Rev. T. Stephens, B.A., and the sermon was preached by Rev. A. A. Ramsey, of Dulwich.

CITY.—The third of a series of sacred concerts given by the City Temple choir, assisted by friends, in aid of the Dr. Parker Crowborough Memorial Church Fund, took place at the City Temple on February 2nd, the work selected being Mendelssohn's "Elijah." The building was crowded in every part. The soloists were Miss Mabel Manson, Miss Gertrude Hart, Miss Lucie Johnstone, Miss Jessie Smerdon, Mr. Henry Turnpenny, Mr. Harry Roberts, Mr. Charles Tree, and Mr. Alex. J. Seager. Mr. E. W. Partridge presided at the organ, Madame Frances Lake at the pianoforte, and Mr. A. J. Hawkins conducted. The chorus, which numbered about 150, gave evidence of careful rehearsal. "He watching over Israel" and "He that shall endure to the end" were sung with beautiful effect. With so excellent a quartette it is invidious to particularise, but mention may be made of Miss Mabel Manson's rendering of the aria, "Hear ye, Israel," which was very finished and highly appreciated, while the solos, "O, rest in the Lord" and "If with all your hearts," by Miss Lucie Johnstone and Mr. Henry Turnpenny respectively, merited and received much applause. Mr. Charles Tree's interpretation of the prophet's part was magnificent.

ENFIELD.—At the Wesleyan Methodist (Chase Green) Church a strenuous effort has been made to secure a thoroughly good three-manual organ, at a cost of not less than £800. By means of a bazaar in the Athenæum and by subscriptions a sum of £300 has already been raised, and it is hoped that the organ will now soon be supplied.

GREENWICH.—On Thursday, February 9th, the Luton Park Street Baptist Choir gave a concert in the South Street Baptist Church, Greenwich, in aid of the new organ fund; the concert being arranged by the Rev. F. Thompson, late of Park Street, Luton, and now of Greenwich. The choir was under the conductorship of Mr. Bert Tomlin. "Hearken unto me" was the first item by the choir, and the rendering of this augured well for a successful concert, which it proved to be. This was followed by a piano duet by Mr. W. Duncombe and Miss F. Smith. The part song, "O hush thee, my babe," was then given by the choir, and a quartett by Mrs. B. Tomlin, Miss N. Tomlin, Mr. S. J. Tomlin, and Mr. F. Pates, entitled "The Children's Home," was then ably rendered, as was also their other quartett, viz., "God is a Spirit." Miss Pates and the choir rendered in a beautiful manner, "Nearer my God to Thee," and Mr. Arthur Dawson acquitted himself admirably in the rendering of "A Dream of Paradise." Mrs. Bert Tomlin and the choir then sang, "Save me, O God," this being succeeded by a solo by Miss N. Pates, entitled "Benedictus Dominus." "Weary wind of the west" met with a good reception, and the rendering of "Sing, O Heavens" showed up the choir to advantage. Gounod's "Send out Thy light" was also capably given. Miss Nellie Tomlin well deserved the encore which she received by singing "O Song Divine," and she accordingly responded. "The Radiant Morn" having been sung by the choir, Mrs. Bert Tomlin sang very effectively "God's Slumberland," who also responded to the hearty recall she received. "Sun of my Soul" was next given by the choir and Miss Pates, the choir singing without music, which reflects much credit upon them. "O shepherds, haste onward" met with loud applause, and the rendering of Klickman's "Evening Hymn" brought the concert to a close. It was a most successful concert, and was heartily appreciated by the attentive audience from beginning to end. Messrs. W.

Duncombe and A. Hucklesby acted as accompanists.

HARRINGAY.—At the Wesleyan Methodist Church, Willoughby Road, on February 8th, a sacred concert was held on behalf of the funds of "The Children's Home and Orphanage." The musical section of the programme was executed by the London Choir of Girls and Boys, from Bonner Road, N.E.; choral duets, trios, musical recitations, and choruses constituted the vocal efforts of the juveniles, and the Electric Orchestra, with its guitars, zithers, gongs, mandolines, drums, etc., gave most pleasing selections; several being encored. The popular conductor (Miss Edith E. Mann, A.R.A.M., who also accompanied on the piano) is mainly responsible for the splendid proficiency of this highly reputable band of real musicians. The Mayor of Hornsey (Alderman F. W. Lawson, J.P.) occupied the chair.

HIGHBURY.—On Monday evening, the 13th inst., the choir of Highbury Hill Baptist Church entertained a numerous audience with selections from Handel's "Messiah." Thirty-six numbers of this favourite work were dealt with by a chorus of between fifty and sixty voices and principals, the latter including Miss Minnie Cowley (soprano), Miss Le Pla (contralto), Mr. R. A. Kingston (tenor), and Mr. Fred Hard (bass). From the first to the last the many attractive qualities of Handel's immortal work were very worthily interpreted, and on all hands was it evident that the performers had a keen appreciation of what was due to the rendering. Prominent amongst the leading efforts was Miss Minnie Cowley's treatment of the recitatives, "There were shepherds," etc., and "Rejoice greatly," the choir intervening with much effect with "Glory to God." With a contralto voice of rich quality Miss Lottie Le Pla rendered the numbers allotted to her with great impressiveness, notably among them being "O Thou that tellest" and "He was despised." No small burden of the solo work in the "Messiah" falls upon the tenor and bass, but Messrs. Kingston and Fred Hard were equal to the exacting task, and each sang his part splendidly and with marked success. Honour came to the choir members after more than one number. From the robust and spontaneous applause after "For unto us" it was evident that the audience appreciated the effect of keeping the tone under until the words, "Wonderful, Counsellor," etc., occur, and the burst forth *ff* at these words. Again, after "Lift up your heads" there was a distinct effort on the part of some of the audience to get a repetition. One of the daily papers, reporting the performance, remarked that "their spirited treatment of the Hallelujah Chorus has never perhaps been heard to better effect in Highbury Hill Church." Mr. Arthur Berridge, the organist of the church, was the conductor, and Mr. Harold E. Darke, organist of Stoke Newington Presbyterian Church, presided at the organ, and much of the success of the whole performance is due to his brilliant accompaniments. Mr. Darke gave a vivacious rendering of the overture, and a tender interpretation of the "Pastoral Symphony." The proceeds were for the choir fund.

ISLINGTON.—The second annual concert by the senior members of the Union Chapel section of the London S.S. Choir was given recently before a large and appreciative audience. Solos, vocal and instrumental, were well given by Misses Grace Bowen, Grace M. Powell, and Messrs. C. W. Jones, Alfred Fisher, E. T. G. Smith, A. Cockren, John Blackie, Alfred Maskins, Philip Maskins. Inter-

persed during the evening the choir, which numbered about fifty, rendered the following selections, under the able bâton of Mr. Edmond W. Havill (who is the district conductor for North London to the L.S.S.C.):—"The Bridal Chorus" (Cowen), "The Song of the Vikings" (Eaton Faning), "Excelsior" (Balfe), "Strike the Lyre" (T. Cooke).

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CITY.—The third of a series of sacred concerts given by the City Temple choir, assisted by friends, in aid of the Dr. Parker Crowborough Memorial Church Fund, took place at the City Temple on February 2nd, the work selected being Mendelssohn's "Elijah." The building was crowded in every part. The soloists were Miss Mabel Manson, Miss Gertrude Hart, Miss Lucie Johnstone, Miss Jessie Smerdon, Mr. Henry Turnpenny, Mr. Harry Roberts, Mr. Charles Tree, and Mr. Alex. J. Seager. Mr. E. W. Partridge presided at the organ, Madame Frances Lake at the pianoforte, and Mr. A. J. Hawkins conducted. The chorus, which numbered about 150, gave evidence of careful rehearsal. "He watching over Israel" and "He that shall endure to the end" were sung with beautiful effect. With so excellent a quartette it is invidious to particularise, but mention may be made of Miss Mabel Manson's rendering of the aria, "Hear ye, Israel," which was very finished and highly appreciated, while the solos, "O, rest in the Lord" and "If with all your hearts," by Miss Lucie Johnstone and Mr. Henry Turnpenny respectively, merited and received much applause. Mr. Charles Tree's interpretation of the prophet's part was magnificent.

ENFIELD.—At the Wesleyan Methodist (Chase Green) Church a strenuous effort has been made to secure a thoroughly good three-manual organ, at a cost of not less than £800. By means of a bazaar in the Athenæum and by subscriptions a sum of £360 has already been raised, and it is hoped that the organ will now soon be supplied.

GREENWICH.—On Thursday, February 9th, the Luton Park Street Baptist Choir gave a concert in the South Street Baptist Church, Greenwich, in aid of the new organ fund; the concert being arranged by the Rev. F. Thompson, late of Park Street, Luton, and now of Greenwich. The choir was under the conductorship of Mr. Bert Tomlin. "Hearken unto me" was the first item by the choir, and the rendering of this augured well for a successful concert, which it proved to be. This was followed by a piano duet by Mr. W. Duncombe and Miss F. Smith. The part song, "O hush thee, my babe," was then given by the choir, and a quartett by Mrs. B. Tomlin, Miss N. Tomlin, Mr. S. J. Tomlin, and Mr. F. Pates, entitled "The Children's Home," was then ably rendered, as was also their other quartett, viz., "God is a Spirit." Miss Pates and the choir rendered in a beautiful manner, "Nearer my God to Thee," and Mr. Arthur Dawson acquitted himself admirably in the rendering of "A Dream of Paradise." Mrs. Bert Tomlin and the choir then sang, "Save me, O God," this being succeeded by a solo by Miss N. Pates, entitled "Benedictus Dominus." "Weary wind of the west" met with a good reception, and the rendering of "Sing, O Heavens" showed up the choir to advantage. Gounod's "Send out Thy light" was also capably given. Miss Nellie Tomlin well deserved the encore which she received by singing "O Song Divine," and she accordingly responded. "The Radiant Morn" having been sung by the choir, Mrs. Bert Tomlin sang very effectively "God's Slumberland," who also responded to the hearty recall she received. "Sun of my Soul" was next given by the choir and Miss Pates, the choir singing without music, which reflects much credit upon them. "O shepherds, haste onward" met with loud applause, and the rendering of Klickman's "Evening Hymn" brought the concert to a close. It was a most successful concert, and was heartily appreciated by the attentive audience from beginning to end. Messrs. W.

Duncombe and A. Hucklesby acted as accompanists.

HARRINGAY.—At the Wesleyan Methodist Church, Willoughby Road, on February 8th, a sacred concert was held on behalf of the funds of "The Children's Home and Orphanage." The musical section of the programme was executed by the London Choir of Girls and Boys, from Bonner Road, N.E.; choral duets, trios, musical recitations, and choruses constituted the vocal efforts of the juveniles, and the Electric Orchestra, with its guitars, zithers, gongs, mandolines, drums, etc., gave most pleasing selections; several being encored. The popular conductor (Miss Edith E. Mann, A.R.A.M., who also accompanied on the piano) is mainly responsible for the splendid proficiency of this highly reputable band of real musicians. The Mayor of Hornsey (Alderman F. W. Lawson, J.P.) occupied the chair.

HIGHBURY.—On Monday evening, the 13th inst., the choir of Highbury Hill Baptist Church entertained a numerous audience with selections from Handel's "Messiah." Thirty-six numbers of this favourite work were dealt with by a chorus of between fifty and sixty voices and principals, the latter including Miss Minnie Cowley (soprano), Miss Le Pla (contralto), Mr. R. A. Kingston (tenor), and Mr. Fred Hard (bass). From the first to the last the many attractive qualities of Handel's immortal work were very worthily interpreted, and on all hands was it evident that the performers had a keen appreciation of what was due to the rendering. Prominent amongst the leading efforts was Miss Minnie Cowley's treatment of the recitatives, "There were shepherds," etc., and "Rejoice greatly," the choir intervening with much effect with "Glory to God." With a contralto voice of rich quality Miss Lottie Le Pla rendered the numbers allotted to her with great impressiveness, notably among them being "O Thou that tellest" and "He was despised." No small burden of the solo work in the "Messiah" falls upon the tenor and bass, but Messrs. Kingston and Fred Hard were equal to the exacting task, and each sang his part splendidly and with marked success. Honour came to the choir members after more than one number. From the robust and spontaneous applause after "For unto us" it was evident that the audience appreciated the effect of keeping the tone under until the words, "Wonderful, Counsellor," etc., occur, and the burst forth *ff* at these words. Again, after "Lift up your heads" there was a distinct effort on the part of some of the audience to get a repetition. One of the daily papers, reporting the performance, remarked that "their spirited treatment of the Hallelujah Chorus has never perhaps been heard to better effect in Highbury Hill Church." Mr. Arthur Berridge, the organist of the church, was the conductor, and Mr. Harold E. Darke, organist of Stoke Newington Presbyterian Church, presided at the organ, and much of the success of the whole performance is due to his brilliant accompaniments. Mr. Darke gave a vivacious rendering of the overture, and a tender interpretation of the "Pastoral Symphony." The proceeds were for the choir fund.

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man Startup, of Wesley Church, Paignton, and in consideration of the energetic manner in which the latter gentleman devoted himself to the business management of the performances the guarantors agreed that any balance remaining after the payment of expenses and performers' fees should go towards the fund for the rebuilding of the organ in Mr. Startup's church.—To celebrate the re-opening of the organ a largely attended Choral Service was held in the Wesleyan Church on Wednesday evening, February 15th. The fine choir of the Belgrave Congregational Church, Torquay, was present under Dr. Mansfield, Mus. Doc., F.R.C.O., etc., and a musical treat was enjoyed, a reverential worshipful spirit pervading the whole of the service. The proceedings were opened with two well-played introductory voluntaries, the first of which was the composition of Dr. Mansfield, and the other an excerpt from Mendelssohn's sonatas. The introit, "O Day-spring," by Sir John Stainer, evidenced the well-balanced composition of the choir. Psalm cxxii. was chanted to a setting by Mr. Purcell Mansfield, L.L.C.M., son of Dr. Mansfield, and the anthem, "O worship the King," by the Rev. Vine-Hall, was rendered, the interpretation being of great merit. The rich contralto voice of Mrs. Mansfield (Mdlle. Jutz) was heard to considerable advantage in Pinsuti's song, "The Unseen Master." An organ solo was played by Dr. Mansfield (Sonata No. 5 in D by Mendelssohn) with the skill and technique of a past master. The anthem, "Awake, put on strength" (Dr. Callcott), was much appreciated. Mr. Purcell Mansfield, a young musician of great promise, played two organ solos by Prof. Parker with commendable skill. "Judge me, O God," by Dudley Buck, was Mrs. Mansfield's second solo, which received her usual sympathetic treatment. The Magnificat and Nunc Dimittis, by Dr. Garrett, were rendered by the choir, and two further organ solos by Dr. Mansfield were of the high order characteristic of him. The succeeding item was a further solo by Mrs. Mansfield, "A Ballad of Trees and the Master," being followed by the anthem, "Through the day," which was also the composition of Dr. Mansfield.

SEELY PARK, BIRMINGHAM.—A sacred cantata, given by the Baptist Church choir, augmented by friends and members of the Bournville Orchestral Society (the latter a capital body of instrumentalists engaged in the employ of Messrs. Cadbury Bros.), on Monday, January the 30th, was well supported, the Organ Fund benefiting to the extent of several pounds. The first half of the programme consisted of Berridge's now popular cantata, "The Love of God," professional vocalists being engaged to render the solo work. In the second half a miscellaneous programme lent variety and interest to what was voted by all a musical treat. The choir, under the direction of Mr. Harold S. Smets, the organist and choirmaster, responded to the demands made upon them, as also the members of the orchestra, led by Mr. G. W. Manton. Mr. C. E. Cooper, organist of the King's Heath Baptist Church, rendered good service at the organ, as also Miss Bertha Proverbs (organist of Selly Oak Primitive Methodist Church), who filled the duties of pianist well. "Sound the loud Timbrel" (Attwater) and Mendelssohn's "Hear my prayer" were capitally rendered, Miss Lillie Couzens, of the Birmingham Town Hall concerts, giving pleasure in her rendering of the solo in the latter work. Mr. Clarence Skelton, solo tenor at Egbaston Congregational Church, was

heard to advantage in "If with all your hearts," Miss Lizzie Bassett in Liddle's "Abide with me," and Mr. Tom Howells in Hamilton Gray's "Child of Nazareth." The concert was a success, and was one of a series to be given in aid of the organ fund, a needy cause connected with this church.

STROUD.—At the Congregational Church, Rodborough, a concert was given under the conductorship of the organist, Mr. H. E. Bennett. The principal part of the programme was Stainer's "Daughter of Jairus," the choruses of which were well rendered by the choir. The instrumental parts were taken by a body of musicians led by Mr. Batland, of Stroud. The soloists were Miss N. Wright, Mr. Cooper, Mr. S. Jacobs, and Mrs. F. Daniels. Other items given were:—Mendelssohn's "Be thou faithful unto death," Gounod's "There is a green hill far away," Gray's "A dream of Paradise," Cowen's "A voice of the Father," and Smart's Grand Solemn March in E flat.

TERRINGTON, NORFOLK.—On Wednesday, February 1st, with the object of introducing the new Methodist Hymn-Book at Terrington, a sacred concert was given in the Wesleyan Church by the Lynn Tower Street Choir, under the conductorship of Mr. G. E. Kendrick. The Rev. J. J. Sutton read a paper in which he compared the old book with the new, pointing out the better grouping of the hymns in the latter; that many rarely used have now been omitted, and that a large number of choice hymns find a place for the first time. Some of the tunes sung were "Gordon," to No. 180; "Conqueror," to No. 187; "Watchword," to No. 619; and "Aëlfred," to No. 146; representing such well-known composers as Sir F. Bridge, Rev. J. S. Wiseman, Sir J. Stainer, and Dr. Dykes. From the appendix the tunes "Lyngham" and "Diadem" were selected, and were sung to "O for a thousand tongues," and "All hail the power," the congregation joining. In addition to the above, the choir rendered "Hear my Prayer," the solo being taken by Mrs. Kendrick; "The Heavens are telling," and the "Glory Song." One feature of the programme was the duet, "That Beautiful Land," sung by two junior members of the choir, Miss Rose Dines and Miss Daisy Dines. Mr. G. A. Dines presided at the organ. At the conclusion of the concert, the Lynn Choir were entertained and thanked by Mrs. Johnson and Mr. Algernon Croot.

WALSALL.—An excellent new 3-manual organ, by Messrs. Nicholson and Lord, was opened in the Wesleyan Church on the 2nd ult., when a recital was given by Mr. Amos Keay, who very successfully showed to advantage the many excellent qualities of the instrument. Miss Kathleen Miller and Mr. Ernest H. Ingram were the vocalists.

WINCHMORE HILL.—Under the auspices of the Literary Society connected with the Congregational Church, a popular Eisteddfod took place. The church was filled by appreciative friends of the cause and otherwise, for all denominations seemed to feel an interest in the event.

TO SINGERS AND CHOIRMASTERS.

DR. COWARD in a recent address said the aim of a singer should always be to make a *mental disturbance* in the hearer, to move him, to stir him, to hold him spellbound; and to do this, great attention must be paid to both vowels and consonants of the words sung. Avoid singing like well-regulated marionettes. Many songs and choruses are spoilt because the singers are afflicted with inertia, and do

not trouble about the words. "Be most responsive to your choir-masters," says he, "and mark music carefully, so that nothing shall be omitted at the performance, as then you have only *one try*." To choir-masters his advice was to remember that enthusiasm was catching. If they throw themselves heart and soul into the work in hand, they would inspire their choir-members to do likewise. Always work with an end in view. Do not be discouraged if one concert is a failure. Do not say it is too much bother. The price of a good performance must always be paid in hard work. Frequently choirs go stale. Dr. Coward recommended that a sight-singing class should be held in every choir every three or four years.

Correspondence.

THE POWERS OF A CONDUCTOR.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—The extracts from a correspondence under the heading "Professional v. Amateur," which you gave last month, reveal traits of character in a professional which are happily scarce. Surely in the case you referred to, A.R.C.O. might stand for "A Rough, Coarse Organist."

But the incident out of which the correspondence sprang raises a point as to the powers of a conductor. Has a conductor the right to request the advertised organist to give way to him? In this instance it seems the amateur gave up the organ stool rather than make a fuss before the audience; but surely he would have been acting strictly within his rights had he declined to move. If an accompanist is to be at the mercy of a conductor who suddenly thinks he would like to accompany certain songs, the position is not a pleasant one.—Yours, etc.,

AN ACCOMPANIST.

PROFESSIONAL V. AMATEUR.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—With reference to the private correspondence inserted in your last issue under the title of "How not to do it" ["Professional v. Amateur" was the title.—ED. N. M. J.], I, as the conductor, referred (*sic*) to, most emphatically deny that the "genesis" of the affair was as stated by your correspondent.

There are two sides to a question, and only those who know the other side of this matter can fully appreciate statements that were made in certain private correspondence which, of course, must seem strange or absurd to your readers. I may say that I shall not be drawn into any discussion on this matter, feeling assured that no good can be done, though I assert that my statements have been more than qualified by "Mr. Accompanist's" ["Mr. Amateur" was the term we used.—ED. N. M. J.] actions since the unfortunate occurrence some two years ago.

Trusting you will insert this in the interests of "Justice with honour,"—I am, yours, etc.,

"PROFESSIONAL (UNPAID) CONDUCTOR."

[The extracts from the correspondence which we gave last month speak for themselves, and unless

"Professional Conductor" is prepared to say that the letters bearing his signature are forgeries, we fail to see how there can be "two sides" to the matter. The foregoing letter clearly shows that our correspondent is not a very correct man.—ED. N. M. J.]

THE NONCONFORMIST CHOIR UNION FESTIVAL.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

DEAR SIR,—Will you kindly permit me to call the attention of choirs wishing to associate with the Nonconformist Choir Union for the Crystal Palace Festival this year, to the early date (May 20th) fixed for that event?

I would remind the officers of such choirs, that in order to adequately prepare the music, rehearsals should begin almost immediately. The books are ready, and ninety choirs have already notified their intention of taking part.

The music can be rehearsed at the weekly choir practice, and afterwards at the district rehearsal. It may be observed that additional music of this kind usually stimulates interest in choir work, and renders a choir more efficient for the Sunday service of praise.

At least four pieces in this year's Festival selection might be used in the ordinary church service, and the entire book (one shilling in either notation; the pieces if purchased separately would cost over two shillings) is eminently suitable for a choir concert.

There is no subscription to the Nonconformist Choir Union. The expenses are paid by a small profit on the sale of books, and the sale, by the choirs, of visitors' tickets to the Palace and back on the day of the Festival.

As the railway companies still refuse to return to the cheap fares of former days, the burden of making the Festival a success falls largely on the choirs of London and the suburbs.

Singers can obtain a certificate from the Union, on the presentation of which at the local booking office the railway official will issue a return ticket to London at a reduced rate.

It will be seen from this that the expense to singers residing within a twenty-mile radius of London—taking into consideration the free ticket granted by the Crystal Palace Company from London to the Crystal Palace and back—is very small indeed.

On the day of the Festival, in addition to the ordinary attractions offered by the Crystal Palace Company, the Committee of the N.C.U. organise a choir competition (conditions now ready, and may be had on application) in two sections—large and small choirs—open to Free Church choirs taking part in the great concert at 4 o'clock.

Early in the afternoon there is generally an organ recital by one of the prominent Free Church organists.

I shall be pleased to supply information to enquirers, or glad to hear from any choir officer willing to organise a meeting of choir members in a particular district, for the purpose of having the methods and objects of the N.C.U. more fully explained by a member of the Executive Committee.—Yours obediently,

ARTHUR BERRIDGE, *Secretary*.

79, Wightman Road, Harringay, N.

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